

PROPERTY OF
JEANNETTE L. SIMON
HARPIST

Nordische Ballade

Es moll

für

Harfe

komponiert
von



FRANZ POENITZ.

Op. 33.

Pr. M. 3,— netto

Spezial-Führer der Musik für Harfe (Solo- und Zusammenspiel) 30 Pf.

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C. S. 1813

Lith. Anst. v. C. G. Röder, Leipzig

Probeseite

Zwölf Etuden.

Twelve Studies.

Douze Etudes.

1.

Alfred Holý, Op. 20.

Moderato.

Harfe.
Harp.

p

cre - scen -

do -

decresc.

mf

p

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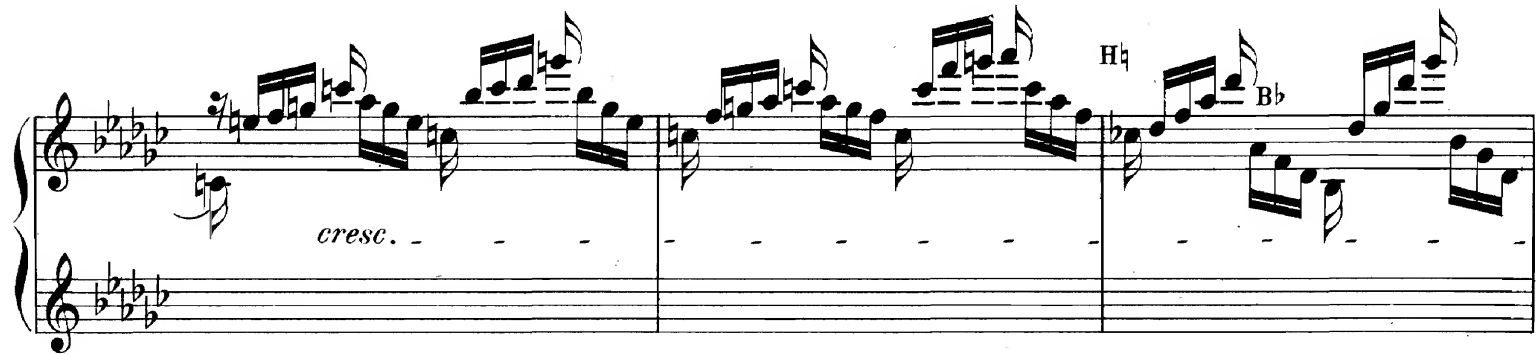
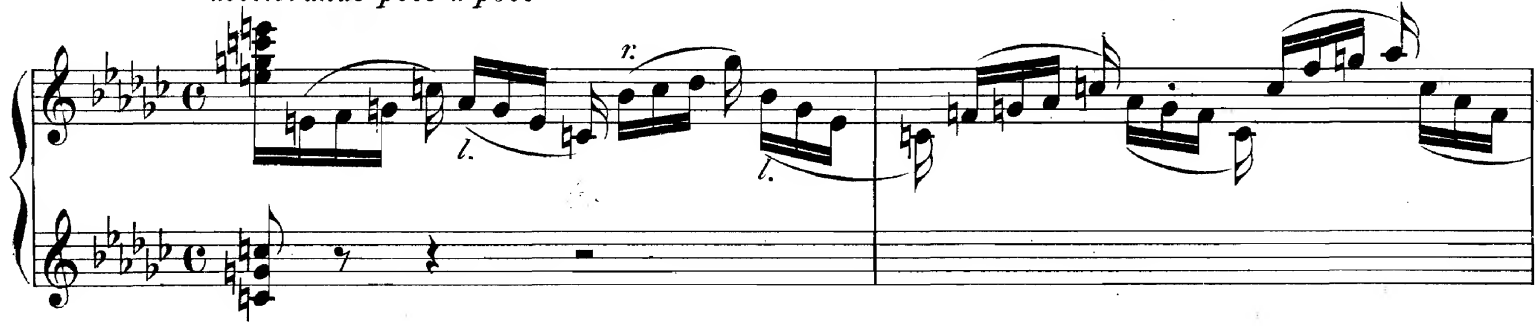
Nordische Ballade.

Maestoso.

Franz Poenitz, Op. 33.

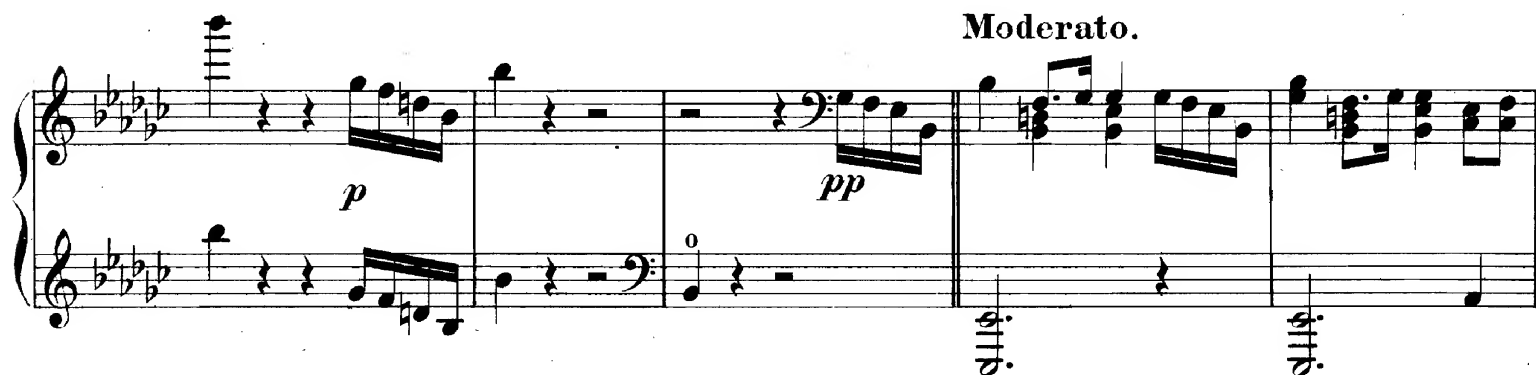
HARFE.

The musical score is written for Harp (HARFE) and consists of five systems of music. The first system is marked 'Maestoso.' and 'ff'. The second system is marked 'pp'. The third system is marked 'ff'. The fourth system is marked 'pp' and 'dolce'. The fifth system is marked 'pp' and 'p'. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings.

accelerando poco a poco*stringendo molto*

Schaefer, Alb. Harfenvorspiel über das Ave verum von Mozart für Harfe mit Orchester Part. M 2,– Stimmen M 3,– Op.45 Phantasie für Harfe und Harmonium M 4,– Schytte Ludw., Op.45 Nr.5 Allegro cantabile für Harfe u. Streichquartett Part. u. Stim. M 3,– Holý Alfr. Op.1 Nr.3 Gondellied für Harfe, Violine (Cello) und Orgel M 2,50

C. S. 1819



Die kleinen Bassnoten werden
stets schnell nachgeschlagen.



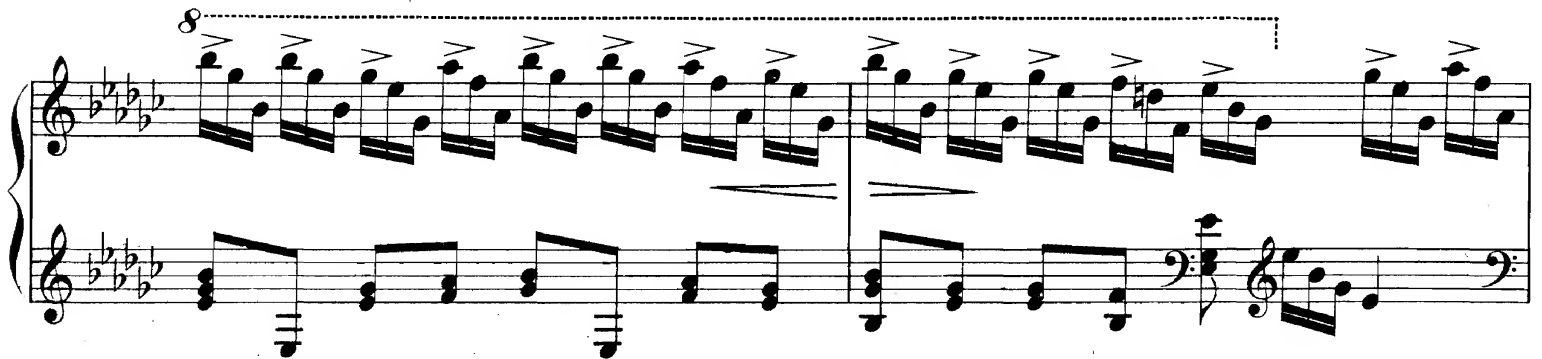
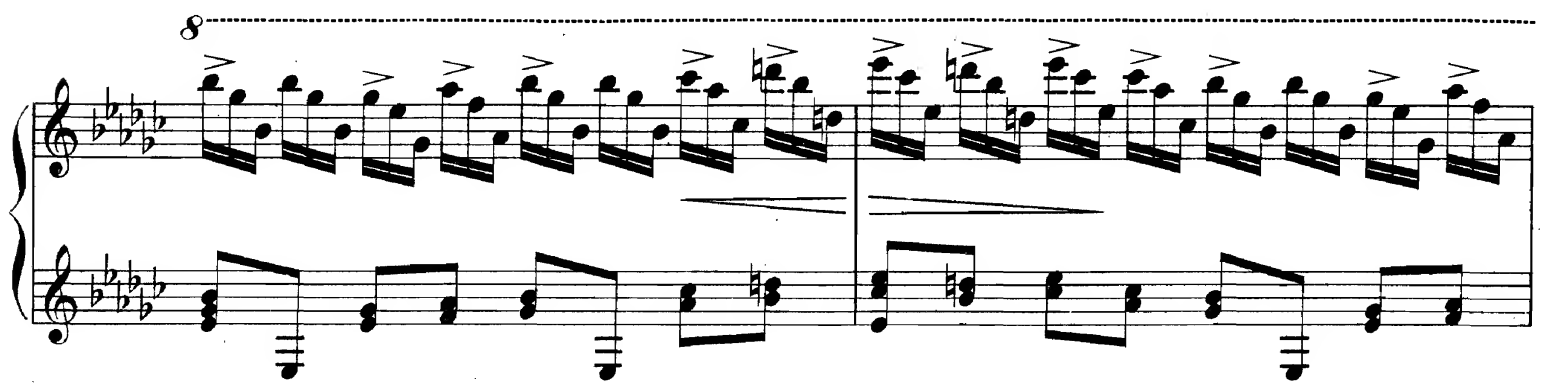
First system of the musical score. The right hand features a series of chords and a melodic line with a trill marked '14'. The left hand plays a steady bass line. The dynamic marking *ff sempre* is present at the end of the system.

Second system of the musical score. The right hand continues with chords and a melodic line with a trill marked '15'. The left hand maintains the bass line. The dynamic marking *ff sempre* is present at the end of the system.

Third system of the musical score. The right hand features a series of chords and a melodic line with a trill marked '15'. The left hand plays a steady bass line. The dynamic marking *p* is present at the end of the system. The tempo marking *dolce* is also present.

Fourth system of the musical score. The right hand features a series of chords and a melodic line. The left hand plays a steady bass line. The tempo marking *più tranquillo* is present at the beginning of the system.

Fifth system of the musical score. The right hand features a series of chords and a melodic line with a trill marked '3'. The left hand plays a steady bass line. The dynamic marking *p* is present at the end of the system. The tempo marking *a tempo* is also present.



Franz Poenitz, Op. 20. *Elegie A.* für Violine, Violoncello und Harfe M 2, ... Op. 20 B. *Elegie* für Violine Violoncello und Klavier M 1, 80.
Op. 26. I. *Venetianisches Gondellied*, C moll M 1, 80. II. *Im Frühling*, Es dur M 1, 20, beide für Violine und Harfe (Klavier).

C. S. 1819

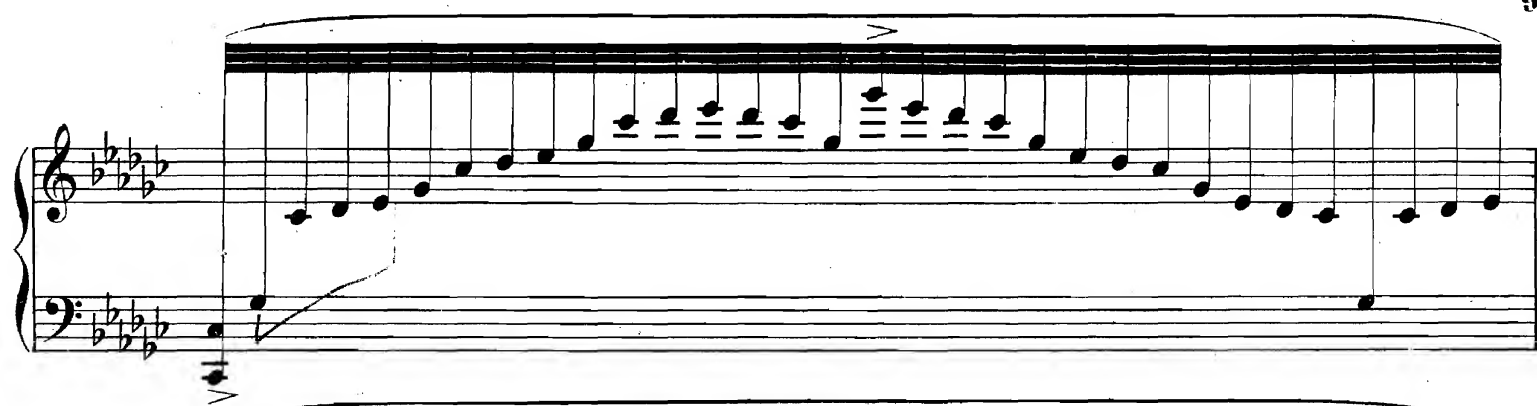
First system of musical notation. The treble clef staff begins with a *pp* (pianissimo) dynamic marking. The bass clef staff has a double bar line with a repeat sign. The system concludes with a *cresc.* (crescendo) marking and a fermata over a chord.

Second system of musical notation. The treble clef staff features a *f* (forte) dynamic marking. The system ends with a fermata over a chord in the treble clef staff.

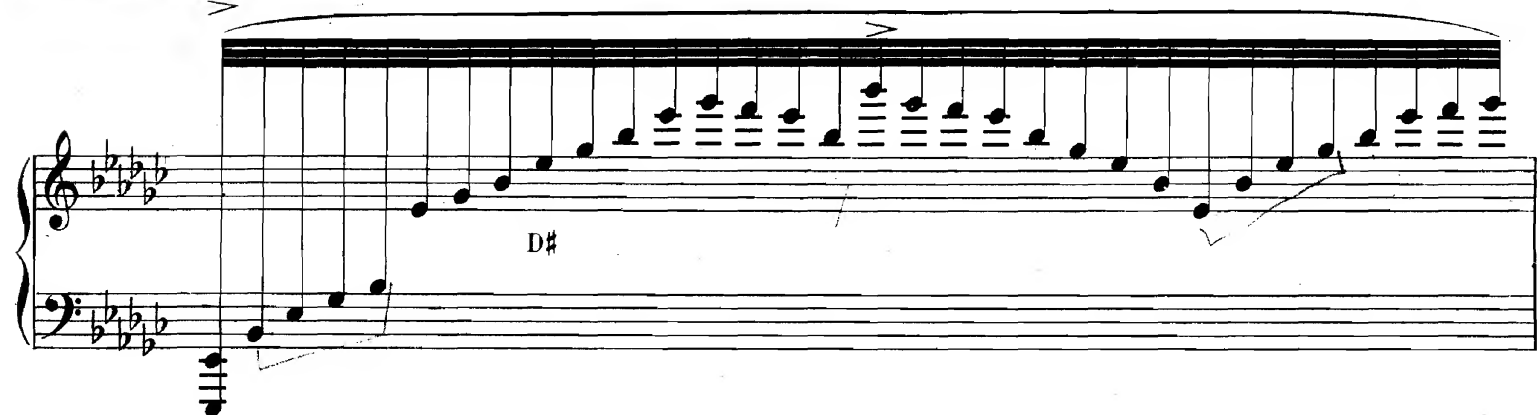
Third system of musical notation. The treble clef staff begins with a *ff* (fortissimo) dynamic marking. The system concludes with a fermata over a chord in the treble clef staff.

Fourth system of musical notation. The treble clef staff includes a *dimin.* (diminuendo) marking and a *p* (piano) dynamic marking. The system ends with a *pp* (pianissimo) dynamic marking and a fermata over a chord in the treble clef staff.

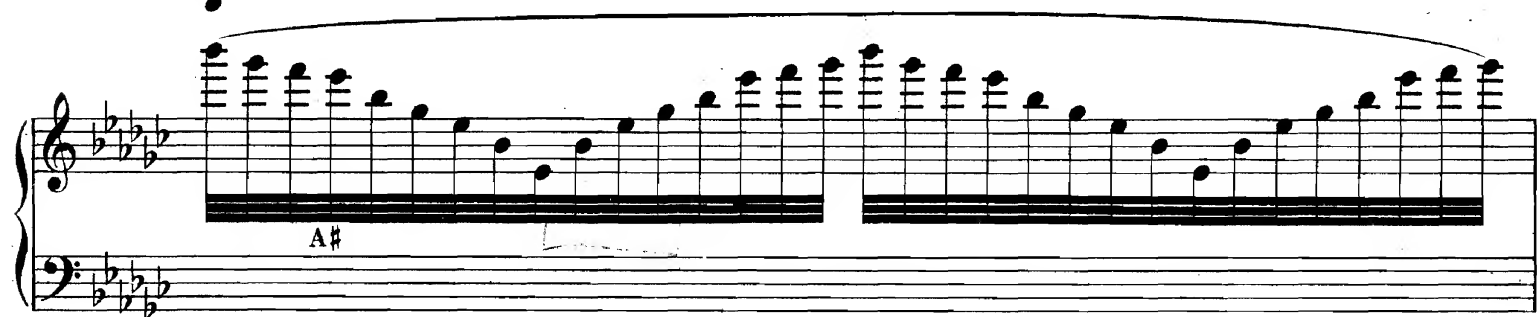
Fifth system of musical notation. The system concludes with a fermata over a chord in the treble clef staff.



First system of musical notation, featuring a treble and bass staff with a complex melodic line in the treble and a supporting bass line. The key signature is three flats (B-flat, E-flat, A-flat).



Second system of musical notation, continuing the melodic and harmonic development. A note in the bass staff is labeled **D#**.



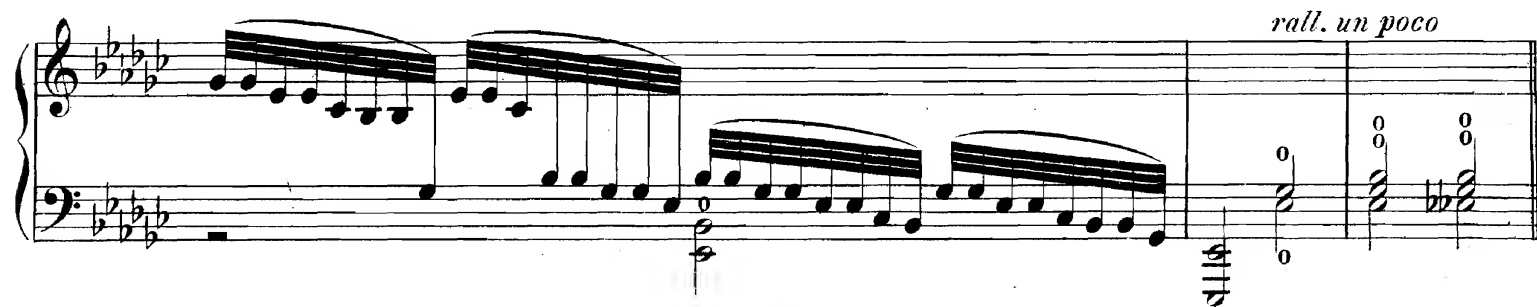
Third system of musical notation, showing a dense texture with many beamed notes in the treble staff. A note in the bass staff is labeled **A#**.



Fourth system of musical notation, featuring a melodic line in the treble staff with a dynamic marking of **pp** *sempre* and a key signature change to two flats (B-flat, E-flat).



Fifth system of musical notation, continuing the melodic line in the treble staff.



Sixth system of musical notation, concluding the piece with a *rall. un poco* marking and a final chord in the bass staff.

Lento.
legato molto

p dolce
ten.

ten.

cresc.

dimin. *cresc.* *bb*

ritenuto

pp dolceiss.

pp leggiero
mf

8 *8*

L.H.

A \sharp *A \flat*

First system of musical notation for harp, measures 1-4. The treble staff features a continuous eighth-note arpeggiated pattern. The bass staff provides harmonic support with chords and single notes. Chord symbols $D\sharp$ and $D\flat$ are indicated above the treble staff at measures 3 and 4 respectively.

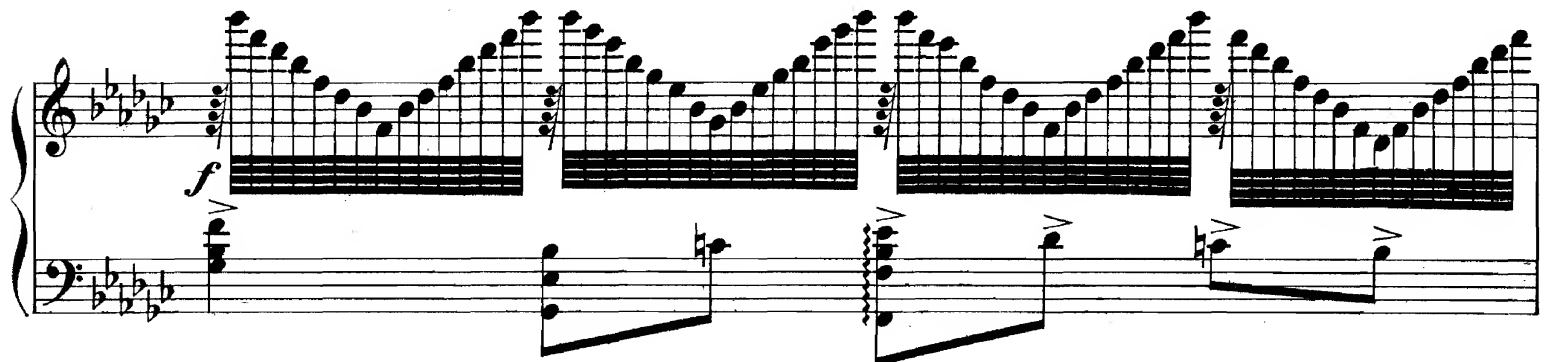
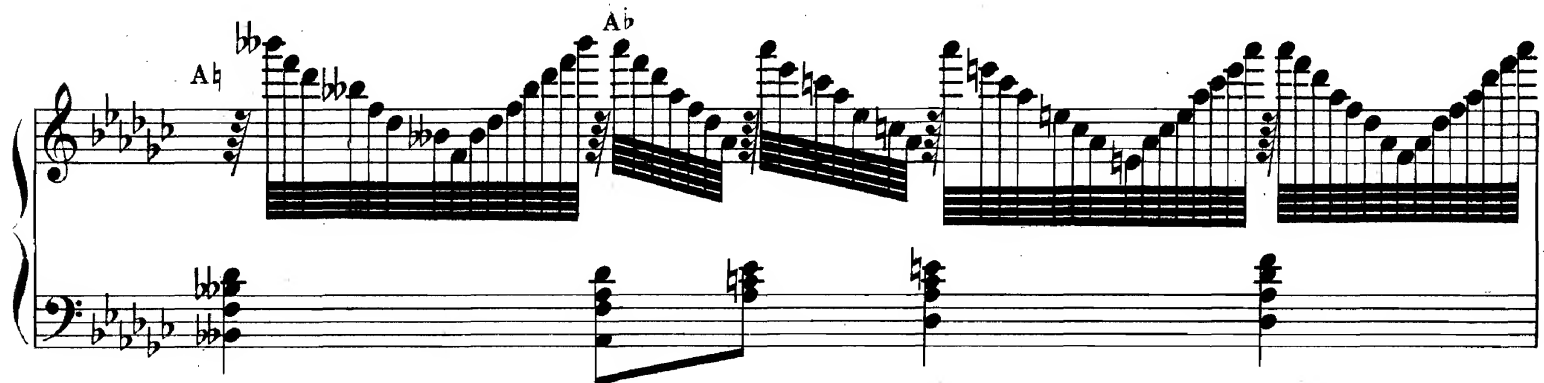
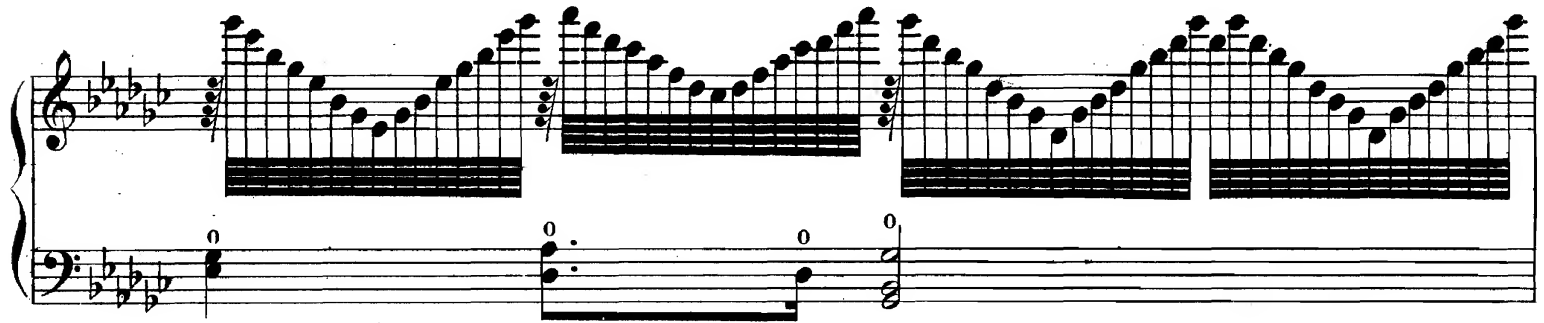
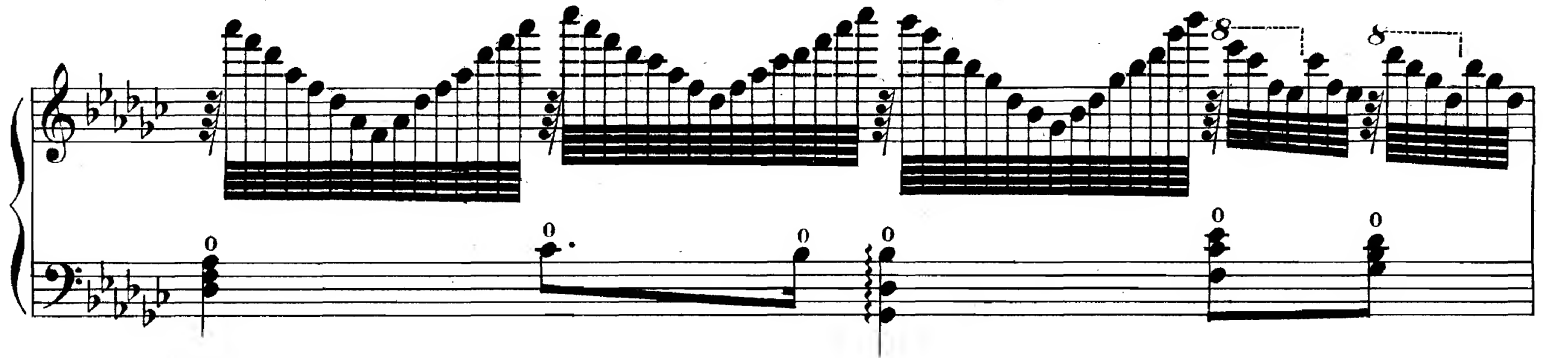
Second system of musical notation for harp, measures 5-8. The treble staff continues the arpeggiated pattern. The bass staff features a sequence of chords and single notes. A chord symbol $D\sharp$ is indicated above the treble staff at measure 7.

Third system of musical notation for harp, measures 9-12. The treble staff continues the arpeggiated pattern. The bass staff features a sequence of chords and single notes. Chord symbols $F\sharp$ and $F\flat$ are indicated above the treble staff at measures 10 and 11 respectively.

Fourth system of musical notation for harp, measures 13-16. The treble staff continues the arpeggiated pattern. The bass staff features a sequence of chords and single notes. Chord symbols $D\sharp$ and $D\flat$ are indicated above the treble staff at measures 14 and 15 respectively. A p_0 dynamic marking is present in the bass staff at measure 13.

Fifth system of musical notation for harp, measures 17-20. The treble staff continues the arpeggiated pattern. The bass staff features a sequence of chords and single notes. Chord symbols $D\sharp$ and $D\flat$ are indicated above the treble staff at measures 18 and 19 respectively.

Neuere Konzert- und Salonstücke für Solo-Harfe zu empfehlen: Alfred Holý, Op. 1. Drei Lyrische Stücke. — Op. 3. Am Spinnrad. — Op. 4. Zwei Tonbilder. — Op. 6. Konzertwalzer. — Op. 7. Drei Vortragsstücke. — Op. 8. Phantasiestück. — Op. 9. Vier Albumblätter. — Op. 10. Barcarole. — Op. 11. Frühlingslust (Impromptu).



First system of musical notation. The treble staff features a series of ascending eighth-note runs. The bass staff has a few chords and a single note. The word *dimin.* is written above the bass staff, and *p* is written above the treble staff.

Second system of musical notation. The treble staff continues with ascending eighth-note runs, marked with *pp* (pianissimo) and *8* (octave). The bass staff has a few chords and a single note.

Third system of musical notation. The treble staff continues with ascending eighth-note runs, marked with *8* (octave). The bass staff has a few chords and a single note.

Fourth system of musical notation. The treble staff continues with ascending eighth-note runs, marked with *8* (octave). The bass staff has a few chords and a single note.

Fifth system of musical notation. The treble staff continues with ascending eighth-note runs, marked with *8* (octave). The bass staff has a few chords and a single note. The word *rallentando un poco* is written below the bass staff, and *cresc.* is written above the treble staff.

Maestoso.
l. H.
ff
string.

Cadenza.
prestissimo
dimin.
A# E#

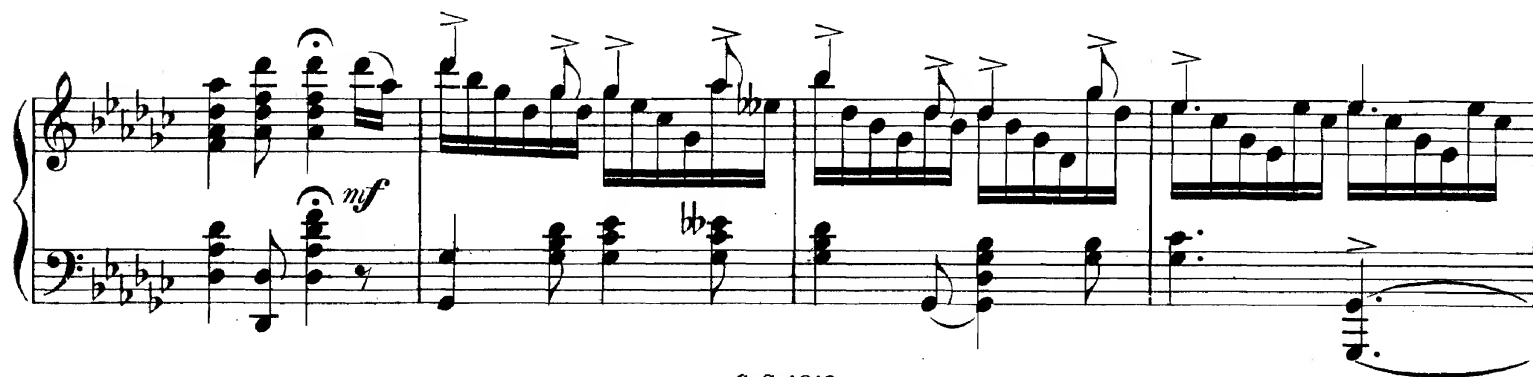
r. H.
l. H.
r. H.
l. H.
cresc.

dimin.

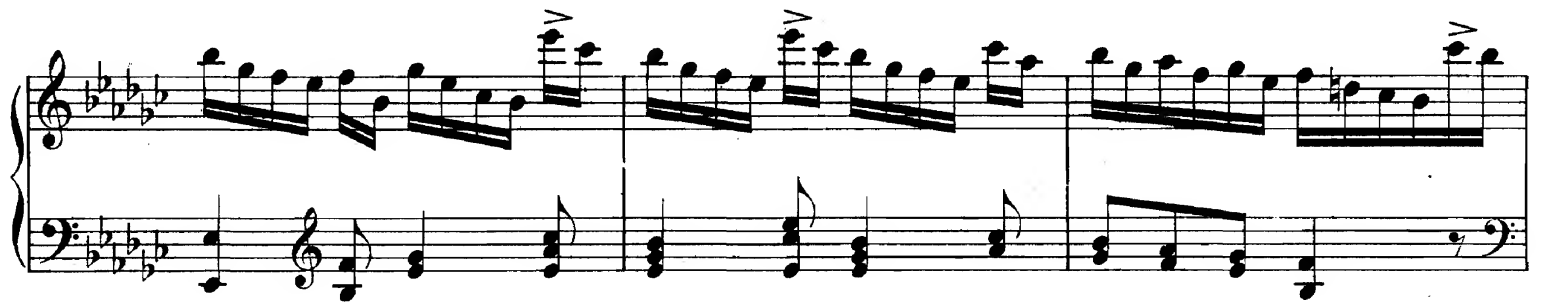
Für Solo-Harfe: Parish-Alvars, Piratenmarsch, Kastner, Romance Fantastique, — Oborthur, Scherzo, — Poenitz, Op. 24. Todestanz, — Op. 27. Italienische Romanze, — Op. 29. Drei leichte Stücke, — Op. 42. Märchen, — Op. 45. B Phantasie, — Op. 67. Gebet, — Louis Spohr, Op. 35 Phantasie C-moll (Ausg. v. Alfred Holý).

Moderato. **Vivace con fuoco.**

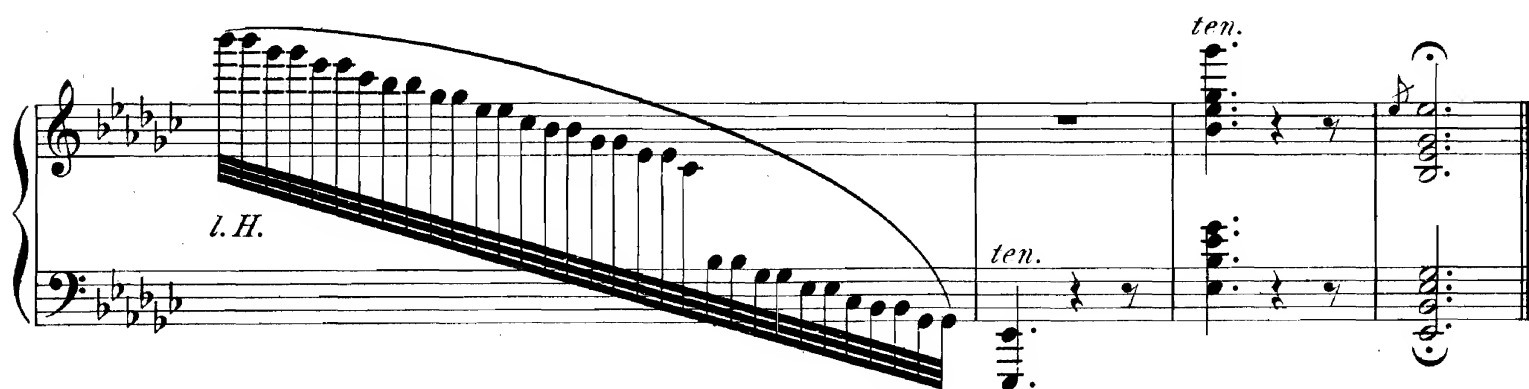
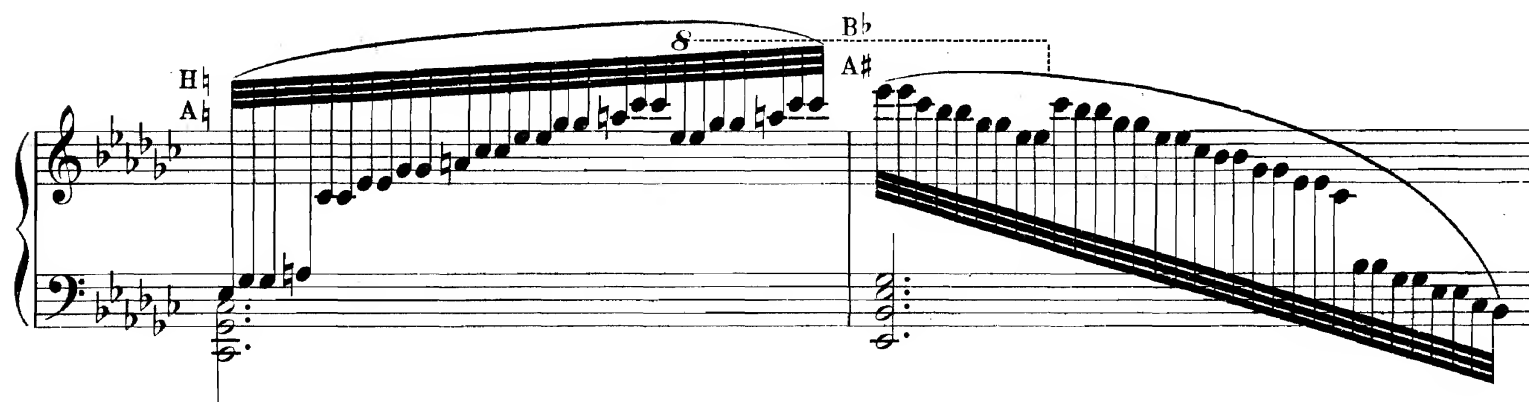
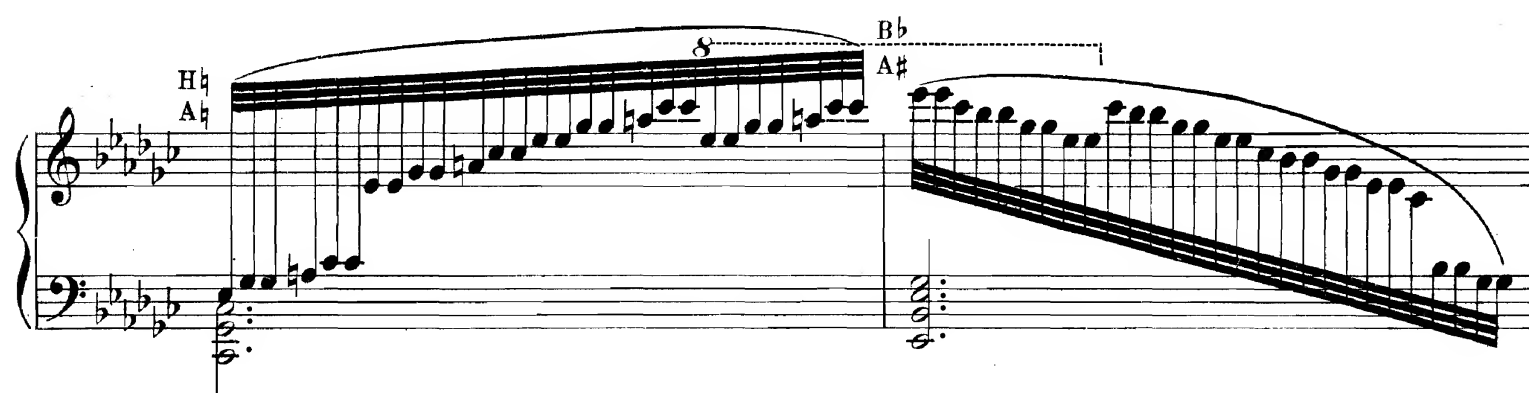
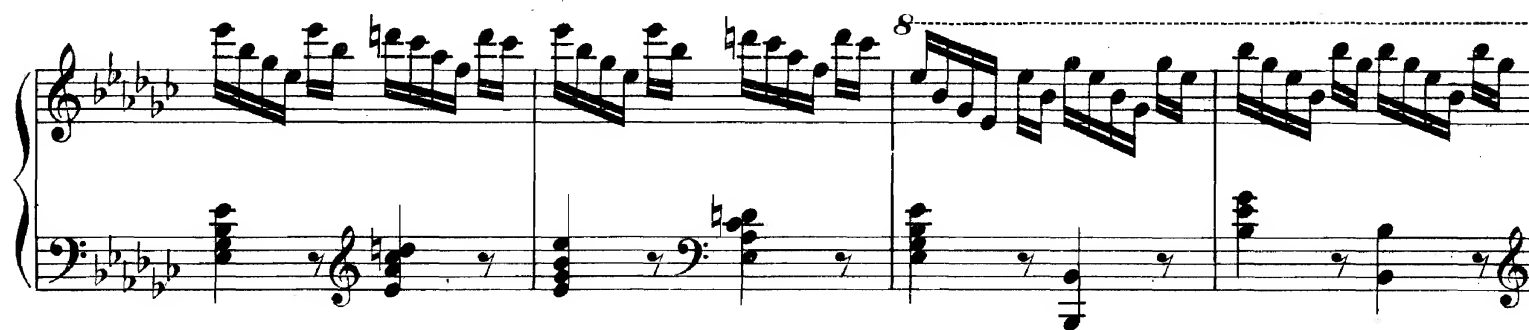
The musical score consists of five systems of piano notation. The first system is marked **Moderato.** and the subsequent systems are marked **Vivace con fuoco.** The notation includes treble and bass staves with various musical symbols such as notes, rests, and slurs. Dynamic markings include *pp* (pianissimo), *cresc.* (crescendo), *dimin.* (diminuendo), and *f* (forte). There are also articulation marks like accents and slurs. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).



This page contains six systems of musical notation for a piano piece. The key signature is B-flat major (two flats). The first system includes the markings *dimin.* and *cresc. molto*. The second system includes the marking *p*. The third system includes the marking *cresc.*. The fourth system includes the marking *dimin.*. The fifth system includes the markings *p* and *mf*. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.



Mario van Overeem, *Drei Hymnen (Poésies de Racine)* für Sopran, Violine (od. Violoncello), Harfe (Klavier) und Harmonium (Orgel)
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ALFRED HOLÝ

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